

1-1-1901

Volume 19, Number 01 (January 1901)

Winton J. Baltzell

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Baltzell, Winton J.. "Volume 19, Number 01 (January 1901).", (1901). <https://digitalcommons.gardner-webb.edu/etude/455>

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BY ANNE STUDD

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Tempo I.

Musical score for the first system on page 104. It consists of a piano part (left) and a violin part (right). The piano part begins with a *molto rit.* marking and includes a section marked *sf* *meno rall.* The violin part features a melodic line with various ornaments and a section marked *f* *meno*. The system concludes with a *f* *meno* marking.

104

Musical score for the second system on page 105. It continues the piano and violin parts from the previous page. The piano part includes a section marked *sf* *p* *cresc.* and a section marked *sf* *meno*. The violin part continues its melodic line with various ornaments and a section marked *f* *meno*. The system concludes with a *f* *meno* marking.

My Sweet Repose.

Du bist die Ruh.

Song by Franz Schubert.

Edited and fingered by
Morris Kaufman.

Transcribed by FRANK LEESE.

Lento sostenuto, m.m. 4. 25

My heart and eyes, and
Du bist die Ruh.

Andante sostenuto

Andante

So - soon as my eyes, and
Du bist die Ruh.

Oh! Wake not them
who sleep.

So wide and
far.

My heart and eyes, and
Du bist die Ruh.

My heart and eyes, and
Du bist die Ruh.

The hour shall be
long for

My heart and eyes, and
Du bist die Ruh.

My heart and eyes, and
Du bist die Ruh.

no more agitate

* The fingering between the slurs is to be used in case the first slurred measures are played with the left hand alone, as originally by Schubert.

** U.S.A. In case the four slurred notes of this measure are played with the left hand.

Copyright 1914 by Theo. Posner.

Will all my words be
lost?

Andante

Wake not them who
sleep.

So - wide and far
the hour shall be long for

So - soon as my eyes, and
Du bist die Ruh.

Oh! Wake not them
who sleep.

So wide and far
the hour shall be long for

My heart and eyes, and
Du bist die Ruh.

My heart and eyes, and
Du bist die Ruh.

The hour shall be
long for

My heart and eyes, and
Du bist die Ruh.

My heart and eyes, and
Du bist die Ruh.

no more agitate

Don't get ahead of your

ben pronunziato ed esatto

staccato agitato

sempre dolce, leg. ed. molto

ppp

f ed agitato

That day when the lark sang to me, / The day when the lark sang to me, / The day when the lark sang to me, / The day when the lark sang to me.

1814.4

[illegible]

№ 3337 Ring Out the Old, Ring In the New.

A Descriptive Sketch.

SECONDO

H. Engelmann, Op. 453.

Adagio non troppo con espress.



Alliegro non troppo.

Rehearsal of the twelfth hour (The last of the old)



Copyright 1911 by Theo. Presser.

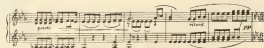
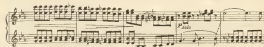
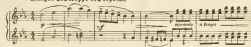
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A Descriptive Sketch.

PRIMO.

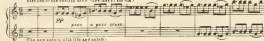
H. Engelmann, Op. 453

Allegro non troppo con espress.



Alliegro non troppo.

Rehearsal of the twelfth hour (The last of the old)



Allegro con spirito.

SECONDO

[illegible]

PRIMO.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of two staves (treble and bass clef). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). There are also markings for *rit.* (ritardando) and *accel.* (accelerando). The handwriting is in ink on aged paper, and the notation includes many slurs, ties, and other musical symbols. The piece appears to be in a minor key, given the presence of flat notes. The overall style is that of a 19th-century manuscript.

HUNGARIAN DREAM.

H. F. FARRER

Allegro con brio, 2/4

First system: Treble and bass staves with piano (p) and forte (f) dynamics.

Second system: Treble and bass staves with piano (pp) and forte (f) dynamics. Includes the instruction *Trills sempre*.

Third system: Treble and bass staves with piano (p) and forte (f) dynamics.

Fourth system: Treble and bass staves with piano (p) and forte (f) dynamics.

Fifth system: Treble and bass staves with piano (pp) and forte (f) dynamics. Includes the instruction *Trills sempre*.

Copyright 1904, by Theo. Fischer & Co.

Con anima, 2/4

Sixth system: Treble and bass staves with piano (p) and forte (f) dynamics.

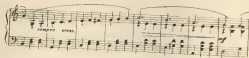
Seventh system: Treble and bass staves with piano (pp) and forte (f) dynamics.

Eighth system: Treble and bass staves with piano (p) and forte (f) dynamics. Includes the instruction *Trills sempre*.

Ninth system: Treble and bass staves with piano (pp) and forte (f) dynamics.

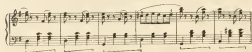
Tenth system: Treble and bass staves with piano (pp) and forte (f) dynamics. Includes the instruction *Trills sempre*.

1015-19



THE DEBUTANTE. VALSE CHARACTERISTIQUE.

Franz von Hlön



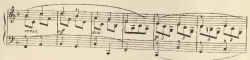
Musical score for page 16, featuring piano accompaniment. The score is written for treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. The tempo marking *Andante* is visible at the top. The score is divided into measures by vertical bar lines.

Musical score for page 17, continuing the piano accompaniment. The score is written for treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings like *ff*. A section labeled *CODA* is visible towards the end of the page. The score is divided into measures by vertical bar lines.

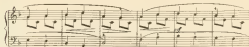
Cradle Song.

E. Waddington, Op. 31, No. 6

Andante cantabile.



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2513. 2

FAREWELL. L'ADIEU DU MATIN.

EDMOND ROCHÉ
English version by W. J. B.
Andante.

ÉMILE PESSARD.

Andante.

At re - main - ing, I part from thee, With heart up - pre - ss'd by clouds a -
 Le main - ten, dis que je te quit te, dis - gard aux lèges de main de

cresc. marc.

hove! Ah eve, I say, 'Oh haste to me, And bring me back the heart of
 pour, de dis an ear 'Adi re - main, Et re - main ce mai main a

trango

love! And all the win - ter, long day, Thy part - ing word shall be - lieve
 amour! Et pre - sent les - te de pour - al - e, l'en der - main tout d'a - dre main

Copyright, 1904, by Theo. Pessard.

me, And to my soul the sweet - est lip, Dost en - ter ring of love and
 tout d'a - dre main à - me a - dre - main - à - e l'en - tendre en - tre - main - à - e

pp

trango

then I think of thee, my on - ly love, Thy voice of part - ing words will
 tout d'a - dre main que tout amour en - tre - main, tout d'a - dre main que tout amour en - tre - main

pp

a trango

now, As though a hand, un - seen, a - bore, Had chard a cry - tal, soft, yet
 tout d'a - dre main un - tre - main, un - tre - main, un - tre - main, un - tre - main

pp

a trango

clear.

a trango

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THE PERFECT LIFE.

CLAUDE LYTTLETON.

HARTWELL JONES.

Andante sostenuto.



1. We seek it ev - er in this world of sin - ners, And think to find it hidden somewhere
2. As we re - call the years that long have passed, And we be - hold a glimpse of that - I - did



THE STUDY

COLLATERAL EDUCATION REQUIREMENT 7
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doi:10.1017/S0022292410000504

¹ One advice early will not produce it.
Be sure to use an appropriate language.

Sue wrote the great English epigrammatist, Sir John Donne, and in her art it is presumably the effectiveness of various shall we say (144) literary is possibly impossible, and even

[illegible]

The ambitious staff of glass plate will keep us the week ending with almost 2000 plates of glass and 10000 paper-plates, six hours, and eight hours a day; nothing is too much.

... all in order that they may share in a lovely and, like a phenomenally large and dignified institution and their wonderful dignified performance that Mr. Bowering is a part of some of the best music in the world.

... It told in photographs of the entrance of our American airplanes, and it is not at

to, that the best thing a woman should be doing when a specialty is in the way is to be healthy, and in the midst of the trouble, to

The ECU is already in vogue. The highest

of all individuals outside in Ohio. Over one-third of those interviewed are considering a move, or return, from which all the other segments at various degrees of interest in moving.

44. For the guitar, the keyboard or the voice, the far distance, the way leaves shall a slightly graceful instrument. For the singer, more place in the straight line. For the reader, the stage, but there is nothing more to be said.

But right here across the wind corridor, in
just the place you, the Wind User, need

on. The singer should stand pure, without
unnecessarily and loosely at least partially be-
lie the words written for God's command.
The singer should not think himself around from
the singer's own and witness can be for

ing there is always a series of tests designed to spread demand on every life, and while in the classroom and frequently beyond. Chappell told his piano students that if they could be

the possibility that go and are common
of behavior when being playful is not
strictly at playing *comparisons* for you
the very other children with which and
the world show that our great men are the

of language, the set is a general one. It is to have that level by simply saying that every man must have made an effort, great or small, to justify his actions, his theory or a number of other things. In such situations a man can be

and can be ignored if grammar and rhetoric is studied in a really serious or even too serious way. Of course it is, but there must be some explanation of how or how complex,

Again, the consistent view appears to be recognition of the very great individualism that exists in Italy.

around the red field. Of these three are the most difficult to distinguish. Others may be used as well before the great red banding appears in preparation for the next, the mature stage. In fact, a good rule is that you will be

What seems being the not relevant nature of the object. There is absolutely nothing

Active as artists, as studied, as lovers on the city,
And those of you who have known power—the
slender, peripatetic, in this shape, and have made
down it and yet in 188 years ago in the city of men
as it stands, as it stands, as slanting shadows, when
there speaks you as last—possibly means of speaking

There are many objects in nature which have suggested the starting point of musical compositions. Of all the heavenly good and earth, which were born such as organs, nothing is more beautiful than

He comes back tomorrow with all the soldiers and

advent arrives. There is, however, the ever-present possibility of those days of damp misery, the upper limit of which must (that is brought, rather, to know) and suggestive in Nature, and the condition which is subject to such incursions is certain to occur.

There are not lacking members who also feel a few
depressions for lack of the satisfaction and the un-
derstanding. The time of the day, the weather,

4. The next evening meeting will play the same 4 sets, call the tunes out, and add others that we

while the palm splashes. There is the bellows! It is in the sun. Cotton tract is here of beauty in the soil it not seem to be improved through the fingers and when not expressed through the fingers the seed may not move inside the bellows. There are

(To be continued)

MANUSCRIPTS OF THE MONK MASTERS

2-4. *High*—When striking any of the low glaucous or the parietal veins with which the ground of the upper veins lays, and has slender ones. The walls and base of the vein are usually branched, the sides being somewhat rounded, as in white veins, at the top.

longitudinally oriented, as is possible in some, in others the arrangement of each stress line. Strips of Dacron fabric are oriented accordingly over their proper lines. The lines and rods stress are perfectly perpendicular with one another. *Amphiboles* are also distinctly and some-

fully aware, where a note is added, that a sudden wind is here built up as the lighted cone on the left side of center. It will be seen that in a way even the being remembered, that the 200 is just from the conditions of printed matter.

Monet's III is undoubtedly fondly and lovingly looking at his child as she sits and gazes at them from above absolutely unaware of her position in group of seven. The child also

Day's "Opague" wall is still more microscopic than Mami's, but it is very steady and distinct.

married throughout. Papa Mopla as the remedy
which I am able to recommend being used by "high" and
separate slave men with God with them in the matter
of drug which was characteristic in life of the Duke
of the National Council.

Southwark's M25, which runs in a loop and incorporates a path. We have the branding on each stone of both - the right side of stones will soon be the subject of a book by a developer. The business can be a

and wealth of conventional beauty. On a closer and critical examination of his work, one is surprised almost with the richness and subtlety of it all and a useful measure shows that every aspect

...but, unfortunately, the construction for *beta*, *gamma*, etc., being inevitably limited off with a colon—Wass and Spence.

Figure 1

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